



Homage to Fred Tuttle
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The New Amberola **GRAPHIC**

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The New Amberola Graphic

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Editor's Notes

This issue of the GRAPHIC is dedicated to the indomitable, spunky retired dairy farmer from Tunbridge, Vermont — Fred Tuttle. In case you haven't heard the story, an out-of-state millionaire thought he could move to Vermont and become our U.S. Senator. Eighty-year-old Fred Tuttle challenged him in the primary in September...and won! Figures vary, but Fred estimated he spent about \$16 on his campaign.

When the November election came around, Fred endorsed incumbent Pat Leahy, saying his wife didn't really want to leave Vermont for Washington.

We salute Fred Tuttle for his brief but effective entry into politics!

- M.F.B.

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(Worse!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

Columbia at the 1904 World's Fair

(...assisted by a little revision of history!)

introduction by Martin F. Bryan

The Louisiana Purchase Exposition at St. Louis in 1904 celebrated the 100th anniversary of that event (even though it came off a year late), and it was a major cultural event, whose main theme was "education." In this new century of science, invention, and industry, it was to be an important showcase for America's latest products and innovations. The phonograph industry, which was just emerging from its infancy, HAD to have a presence, and all of the major players were there. Each participant had its own slant on the importance of its contribution, and Columbia was no exception!

In 1906 the Connecticut Commission of the exposition published the book Connecticut at the World's Fair, which was basically their report on that state's participation. Fortunately, Columbia was given a section, and they spared no words in glorifying their contribution to both the fair and the industry at large! Several years ago I made a Xerox copy of the Columbia section, but it was not suitable for reproduction and has been in my files ever since. More recently, we were sent copies of the same book by both John Hauger and Mark Heiss, and I decided it was about time to present this information, as well as expand on it.

The first portion is directly from the Commission's book. It is obviously written by a Columbia employee, for it minimizes Edison's contribution to recorded sound to the smallest degree, while glorifying Columbia's role. (As just one example, while it mentions the early Graphophone's wax-coated pasteboard tubes, it never credits Edison with developing the more practical solid wax cylinder!) The pictures are wonderful, and pretty much speak for themselves. John draws our attention to several front-mount models of the left wall, and on the extreme right he thinks he sees a Twentieth Century Grand on a floor cabinet. He wishes the people had stepped aside so we could have a better view! John also notes that in the Business Graphophone display, "the MAN is giving the orders into the dictating machine while the WOMAN is taking the orders and typing them; does this seem similar to the current situation?" Mark draws our attention to the opportunity everyone was given to make a free record. I believe these were the 2-inch "napkin ring" cylinders which turn up very infrequently in specially marked St. Louis Exposition boxes. (More about this opportunity is mentioned in the St. Louis Republic article.)

Part two comes from the May 1904 issue of The Columbia Record, describing the exhibit. The four-tiered disc Graphophone is absolutely amazing. It certainly was not as simple to operate as they claimed – think of the difficulty of perfectly aligning four records and getting each needle at exactly the same position in order to avoid cacophony, notwithstanding the necessity of using records of all the same "take." But just think of the sound it made!! The second machine is equally intriguing. Not only was Columbia experimenting with metal records, but note the position of the soundbox – they were vertically cut!

Our third section is an article from The St. Louis Republican, detailing a dispute over the awarding of prizes (the "rival" is obviously Victor), as well as another overview of the exhibit. There is some repeat information here, but also some additional description. I feel this was a Columbia press release, and there is some evidence to suggest that it was penned by the same individual who wrote the section for the Connecticut book.

Finally, I was curious about the architect W. F. Denny (misspelled in the second article), thinking surely, this was not the Columbia singer of the same name. The Internet provided the fourth segment under an article about the Victor H. Kriegshaber House in Atlanta. It is included here to show the importance Columbia placed on its exhibit in choosing a prominent designer for their displays. It may also have been one of Denny's last projects before his premature death in 1905; but what noble designs for one only 29 or 30 years of age!

The American Graphophone Company, whose wonderful factory is located at Bridgeport, Conn., was one of the conspicuous exhibitors, through its sole sales agent, the Columbia Phonograph Company, at the Louisiana Purchase Exposition, at St. Louis in 1904, and was awarded a Double Grand Prize. Three gold medals were also awarded to individuals—one to Mr. Paul H. Crome-lin, Vice-President of the Columbia Phonograph Company, who was in charge of the exhibit, another to Thomas H. Macdonald, manager of the American Graphophone Company's factory at Bridgeport, and a third to Mr. Victor H. Emerson, superintendent of the music department in New York. These awards are more in the aggregate that were distributed to all other talking machine companies combined.

The history of the talking-machine business dates from the discovery of the graphophone in 1886 in the Volta Laboratory at Washington, D.C. To Prof. Charles Sumner Tainter, a scientist, and Dr. Chichester Bell, brother of Alexander Graham Bell, of telephone fame, belongs the credit for the original discovery. Prior to that time Leon Scott conceived the idea of recording sound, his original Phonautograph having been deposited in the Smithsonian Institutions at Washington in 1866; and Thomas A. Edison's indenting tinfoil phonograph of 1878, after exciting much interest as a scientific curiosity, had been abandoned as of no commercial importance.

The basic principle in the graphophone is the act of engraving sound on wax or wax-like substances, whether in the form of a disc or tablet, or upon a cylinder. Edison was one of the very first to recognize the importance of the discovery, and shortly afterwards began to manufacture the Edison phonograph known to the world, the American Graphophone Company receiving a royalty on each machine manufactured.

No modern talking machine of any commercial importance exists today which does not employ the principles discovered in the inception of the Graphophone.

The first commercial graphophone was operated by a treadle similar to an ordinary sewing machine. Its promoters had in mind a machine for dictating letters to take the place of written correspondence; the cylinders to be sent by mail and listened to on a graphophone in the home or office of the person to whom they were sent. The cylinders were made of pasteboard with a thin coating of wax. Shortly afterwards an improved machine was constructed so as to make two records simultaneously; the idea being to send one to the person addresses, and to keep one for reference. While these plans for revolutionizing the method of conducting the world's

correspondence were going on a few experimental musical records were made. The demand for these was instantaneous, and a new industry was born, which has grown in a few years to such giant proportions as to astonish all who have been instrumental in its development.

For a time the commercial feature was given a setback, while all the brains of the enterprise were concentrated upon devising suitable machines to reproduce musical records, improve the form of the cylinder, build up a musical catalogue and provide for the thousand and one problems of manufacture and distribution.

From the beginning the cylinder Graphophones were most popular because of the ease with which records could be made at home or in the laboratory. At first only original records were sold; then a mechanical process for duplicating the originals was employed, duplicating machines being used. By this means the business was extended; thousands of records were sold where only hundreds could be obtained before.

The process of moulding records in permanent gold moulds is of comparatively recent date, the Columbia Company being the pioneers, leading competitors by more than a year.

In 1898 the principles involved in the Graphophone Grand were discovered by Mr. Thomas H. Macdonald, the Factory Manager of the American Graphophone Company. This was a great step forward, the Graphophone Grand was hailed with delight all over the world. After much opposition and long litigation, patents were granted, and again Edison and his associates became licensees of the Graphophone Company, the Edison Concert Phonograph using the principles discovered in the Grand.

The original Graphophone patents covered both cylinders and discs, but for reasons previously referred to, Graphophones using cylinders were always in greater demand. While an enormous business was being developed, others attempted to bring on the market talking machines using discs which were manufactured under different and imperfect methods. These feeble attempts at imitation ended disastrously, the unmusical and unnatural quality of the records, And the scraping noises which accompanied their reproduction, doing much to retard the business generally.

A few years ago a sudden and decided improvement was noticeable in the disc records which appeared, and it was discovered that this was accomplished by using the principles involved in the Graphophone patents. Suits were immediately instituted by the American Graphophone Company against the National Gramophone Corp-



oration and Frank Seamans, ending in an acknowledgment of the infringement and a license agreement, whereby the defendants agreed to pay royalties on all goods manufactured, which was done until the company became financially involved, went into the hands of a receiver, and finally ceased to exist.

The manufacturers of disc talking machines and disc records now on the market under various names—Zonophone, Victor, and others—are their successors, and litigation is either now pending against them or the claims for infringement of patents have been adjusted by an amicable arrangement for license and royalties.

No modern talking machine of any importance, commercially, is now on the market which does not use the principles embodied in the Graphophone.

The Columbia Phonograph Company, originally organized with territorial rights to operate under the Graphophone patents and sole licensee of the Edison Phonograph patents in the District of Columbia, Maryland, and Delaware, became the sole agents for the American Graphophone Company, and its business has extended from a modest beginning until today it has its own offices in all the principal cities of the world, and dealers everywhere.

The advent of the Columbia Company in the disc line marked a new era in the talking-machine business. Noiseless motors, cabinets of handsome design, musical records free from scratch, reproducers with improved tone, are a few of the achievements. In addition to American laboratories, record-making plants have been established in London, Paris, Berlin, St. Petersburg, Vienna, Milan, City of Mexico, Tokio, and Pekin, where records of the voices of the great artists are made, and where the most famous bands, orchestras and instrumentalists play for an audience which embraces the world. The principal artists of the Metropolitan Opera House, New York, including Madame Sembrich, queen of sopranos, De Reszke, Campanari, Suzanne Adams, Schumann-Heink, Scotti and Gilibert; the artists of Covent Garden, London; the Grand Opera, Paris; the Royal Opera, Berlin; the Imperial Opera, St. Petersburg, and the Scala Theatre, Milan, are worthy of mention. The Czar's Band, St. Petersburg; the Kaiser's Grenadier Band, Berlin; the London Military Band; the Garde de la Republicaine, Paris; the Primera de Artilleria, City of Mexico, the Military Band of Tokio have all played for the Graphophone. The matchless tones of Jules Levy, the greatest cornetist ever known, remain for our enjoyment and that of future generations, although a marble slab in a quiet church-yard marks all that was mortal of the great artist. Joseph Jefferson, one of the

greatest of American actors, and hosts of lesser lights have been listened to by millions of people in their homes by means of the Graphophone, and through this medium two records by the late Pope Leo XIII, the Benediction and the Ave Maria, have been placed within the reach of all. In confiding his benediction to a graphophone record, the Holy Father expressed the wish that he might be heard throughout the world and that the faithful of even the most distant country should hear his voice and receive his benediction. After hearing the reproduction he was so pleased with the distinct and natural tones that he intoned [in] the Ave Maria, his idea being that those who heard it, after he had passed away, would recite the beautiful prayer with him.

At the Paris Exposition, in competition with the world, all manufacturers of talking machines of any importance at the time being represented, the Grand Prix, the highest award in the gift of the Exposition, was conferred on the Columbia Phonograph Company and the American Graphophone Company. These companies had no exhibit at the Buffalo Exposition, where the United States Government made a special exhibit of Graphophones.

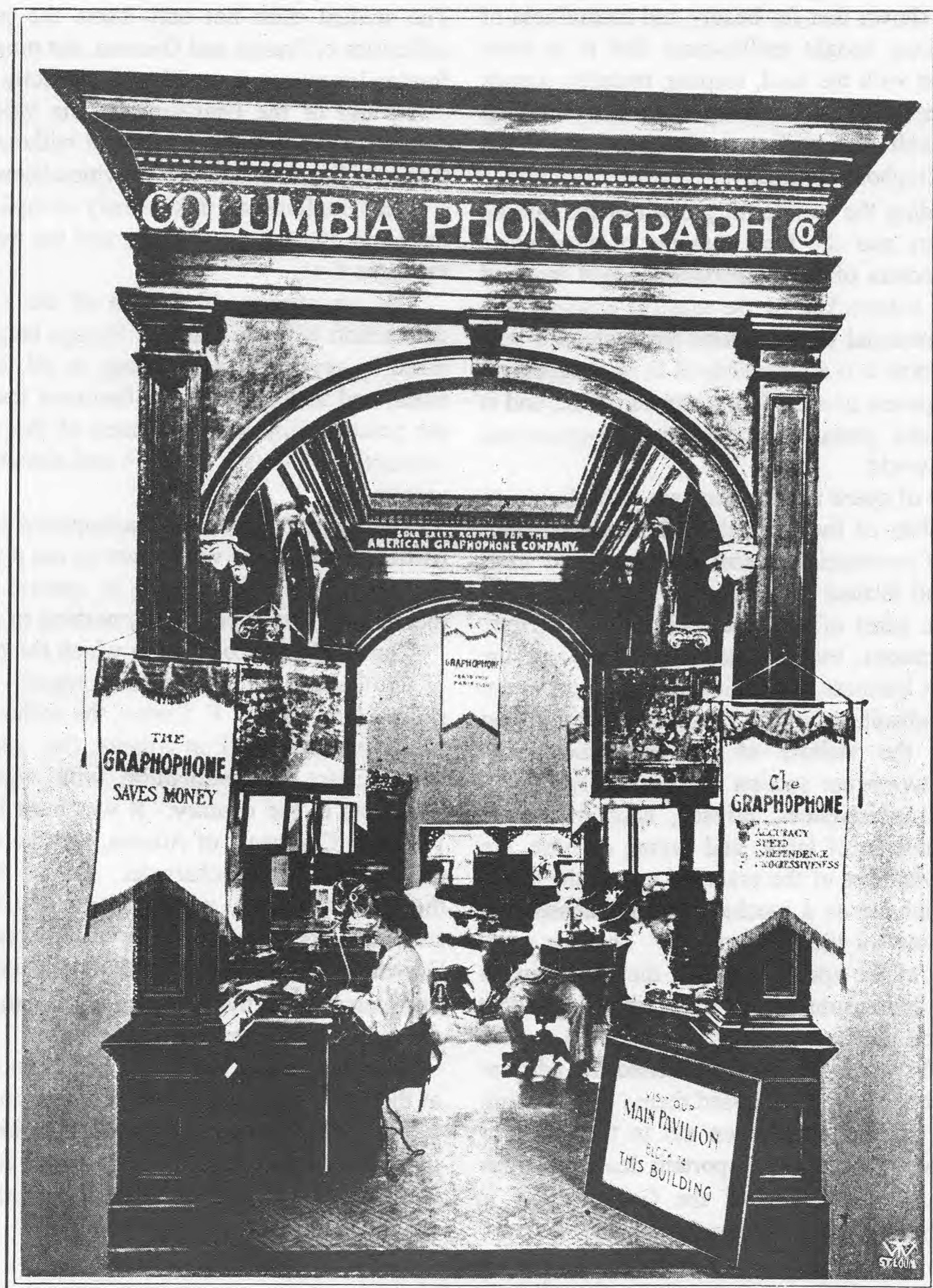
The Columbia Phonograph Company is the sole survivor of all the companies originally organized in the United States to exploit the Edison Phonograph and the Graphophone patents. It is the only talking-machine company which manufactures and sells both the cylinder and disc machines. These vary in price and finish, from a small machine at moderate cost to the most beautiful mahogany models for the luxurious home. The best to be had for the money is the aim of the Columbia Phonograph Company and it has achieved its purpose by manufacturing in large quantities for a world market.

In preparing the exhibit for the Louisiana Purchase Exposition at St. Louis, the Columbia Phonograph Company went far beyond anything which it had previously achieved, which is saying much, for it had long led all other talking-machine manufacturers in the production of unique and marvelous instruments, as well as in other fields of talking-machine work.

Among the many graphophones exhibited, several of which were built especially for the St. Louis Exposition, was the new loud-speaking machine, since placed on the market under the name of the "Twentieth Century" Graphophone. This instrument is unique and is unlike every talking machine ever before constructed. Advantage has been taken of a new principle as applied to sound reproduction and the finished instrument, triumphant in its matchless tones, is one of the best monuments to years of patient, persistent, persevering pluck and ever abiding

confidence in the correctness of a theory that the world has ever seen. The new principle mentioned is the relaying, or reinforcement, of sound. It is indirect rather than direct transmission, and by a very ingenious, yet simple arrangements, of levers and the use of some of the machine's motive power to increase the amplification of the diaphragm, producing heretofore impossible effects. For example, it reproduces the human voice more naturally than any other talking machine ever constructed.

The tones are louder, the words spoken, or sung, are reproduced more clearly and distinctly, and every shade and nicety of expression, both vocal and instrumental, is reproduced with such marvelous fidelity to the original as to command the admiration of all who hear it. Distinctly in a class by itself, one recognizes, as soon as it begins to play, that it represents a gigantic stride ahead and is without competitors. It embodies the latest and greatest improvement in the talking-machine art since



the Bell and Tainter discovery of 1886.

Another great advance toward the perfection of the graphophone was shown in the disc form of the machine. Through the introduction of the Aluminum Tone-Arm new and wonderful results have been obtained. There are other talking machines using hollow arms, but none compare with the Aluminum Tone-Arm Graphophones. Experiments, covering months, with scientifically constructed hollow arms demonstrated, conclusively, the distinct superiority of aluminum over all other metals, and experience has shown that for beauty and naturalness of tone—for the long sought mellowness that is in such pleasing contrast with the hard, rasping, metallic sounds that characterize other disc talking machines—nothing can compare with this perfected disc product of the American Graphophone Company.

Notwithstanding the wonderful growth of the talking machine industry and the facts that the original plans which the promoters of the graphophones had in mind were for a time sidetracked by the musical business, the use of the Commercial Graphophone has increased year after year until now it is acknowledged to be a necessary part of the equipment of a modern business office, and is used by the most prominent court and congressional reporters in the world.

For the want of space it was necessary at St. Louis, to divide the exhibits of the Columbia Phonograph Company, and the Commercial exhibit was separated from the Musical, and located in Block No. 23, Liberal Arts Building, in the heart of the typewriter section. Here, daily demonstrations were made of the use of the Graphophone in business, where it attracted great attention, the many advantages of the Graphophone appealing particularly to the visitors of the Exposition who frequented the typewriter section. Accuracy, speed, independence, progressiveness, privacy, economy, ease, convenience, division of labor, and saving of time, are some of the advantages of the practical use of the Commercial Graphophone as a mechanical amanuensis and efficient substitute for the stenographer. There is practically no limit to the speed at which dictation can be taken, and the demonstrations of transcribing cylinders which have been dictated at from two hundred to two hundred and fifty words per minute excited the admiration and wonder of all who witnessed them. In this booth the use of the Graphophone as an aid in the study of shorthand was also shown, and important demonstrations were made daily of the use of the Graphophone in connection with the study of foreign languages.

In language teaching, as in all other branches, the Columbia Phonograph Company has been the pioneer.

Working in connection with Dr. Richard F. Rosenthal, author of the Meisterschaft system of languages, a course of cylinders were made and in use before any others considered the practicability of the use of the talking machine in this manner. Dr. Rosenthal has been known to the world as the foremost teacher of languages, late private tutor to the Imperial family of Austria, author of Rosenthal's Method of Practical Linguistry, the Physicians Vademecum, etc., etc. The practical mastery of modern languages has become an absolute necessity. The student must not only know the grammatical peculiarities of French and German, but must be able to use foreign languages as readily and correctly as his own.

By use of the Graphophone the voices of cultured professors are brought to the ears without loss or defect, thus avoiding mistakes and provincialisms.

The Graphophone talks slowly or rapidly at your will; the mind, the tongue, the ear, and the eye are trained at the same time.

The importance of the use of the Graphophone in connection with the study of foreign languages is recognized by professors of language in all the great universities, and they have all testified over their signatures to the practicability and usefulness of the machine in this connection. Courses in music and elocution are in preparation.

The simplicity of the Graphophone makes it appeal particularly to those who desire to use a talking machine for study. A child can learn to operate it in a few moments, and there is practically nothing to get out of order.

The handsome pavilion in which the principal exhibit of the Columbia Phonograph Company was shown and designed by Mr. W. F. Denny, the architect of the beautiful Piedmont Hotel, at Atlanta, Ga., who was awarded the contract in competition with eight of the best architects in the country. It was built by the Colcord-Williams Company, of Atlanta, and their work is of the most commendable character. It was fitly crowned by the artist Gherardi, whose figure of Columbia, which surmounts the dome, was one of the masterpieces of the Exposition. The same architect and builders designed and constructed the Commercial booth, which was an adornment to the typewriter section.

The exhibits of the Columbia Phonograph Company at the Louisiana Purchase Exposition illustrated the evolution of the Graphophone and Columbia Records. Original laboratory models were shown, from the Treadle Graphophone of 1886 to the most modern machines.



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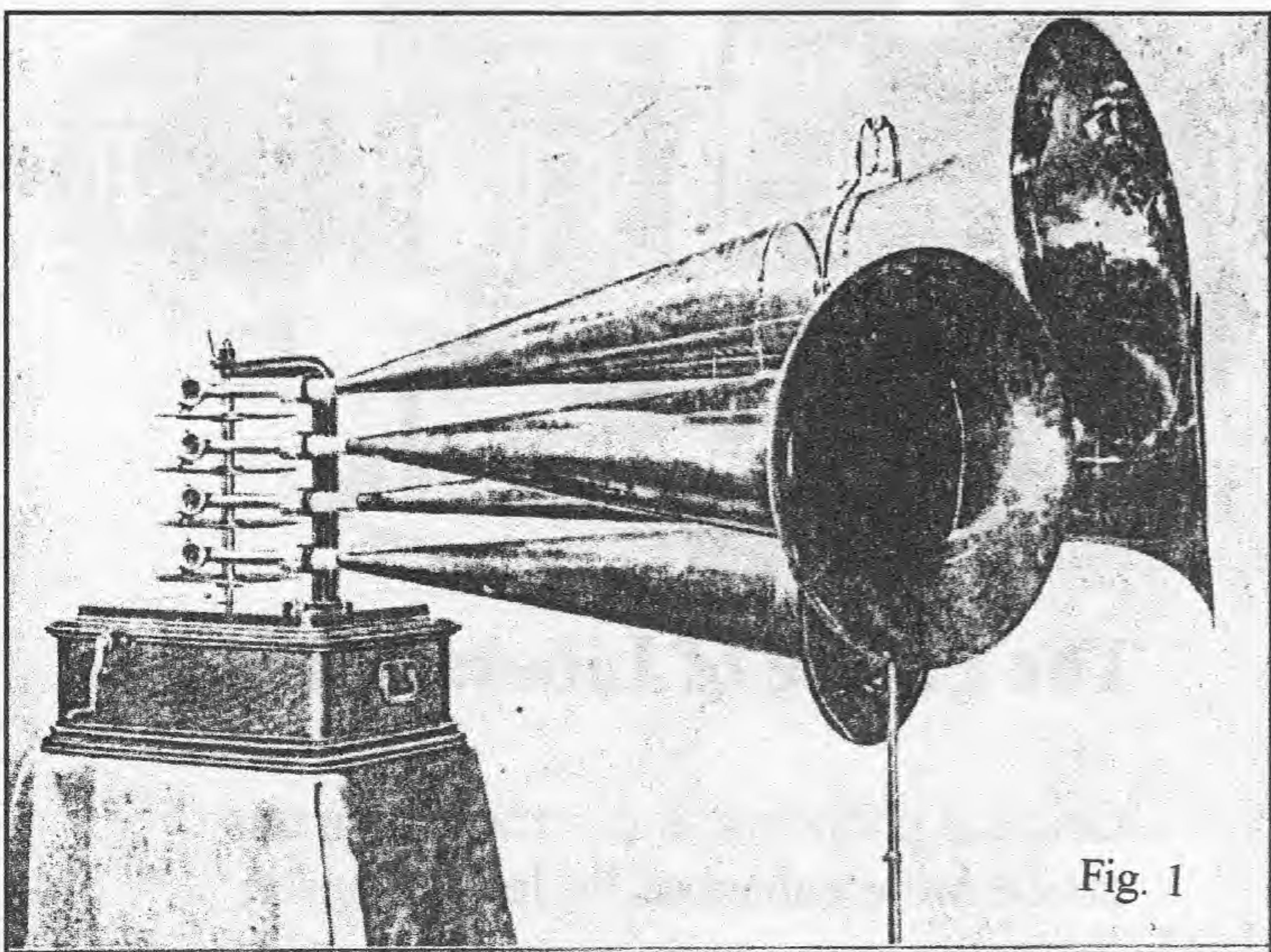
Price 10 CENTS

THE COLUMBIA PHONOGRAPH COMPANY'S EXHIBIT AT ST. LOUIS.

At the Paris exposition in 1900, the Columbia Phonograph Company exhibited a special machine, a duplicate of which was afterwards built for the Shah of Persia and shipped to him together with thirty-two barrels of records to Batuum on the shore of the Black Sea, whence the shipment was carried on the backs of dromedaries to far away Teheran with its great gold dome glistening in the sunlight. This was the most wonderful graphophone that had ever been constructed up to that time, having three horns and using a long cylinder on which there were three separate records. The reproduction was obtained by the introduction of three reproducers.

But in preparing the exhibit for the Louisiana Purchase Fair at St. Louis, Mr. Thomas H. Macdonald has gone far beyond anything that he previously achieved which is saying much for he has long led all other talking machine experts in the production of unique and marvelous instruments as well as in all the related fields of talking machine work.

Figure 1 represents a multiplex disc machine which will be shown for the first time at the St. Louis Fair. This machine differs from the Multiplex Grand shown at Paris, not only in type but also in principle. The idea incorporated in the latter is that of multiplying sound, or in other words, quadrupling the results obtained from an ordinary disc machine using a single record. The quality



of the sound is in no way impaired by thus increasing the volume. As seen in the illustration, four horns are used, three fifty-six inch (one large bell and two with smaller mouths) and one forty-two inch horn. Four disc records are used simultaneously and the machine is constructed to run three sets of records at one winding. This machine will entertain the vast throngs at St. Louis with as much ease and success as the AR and AO or any of the other Columbia types do in the home, in camp, and on sea.

The very latest type of graphophone is shown in Figure 2. This machine introduces an entirely new and original departure in records. The records used are metallic in composition and are the result of a protracted series of experiments, the final results of which were first publicly shown at a dinner given to Mr. Thomas H. Macdonald at the Waldorf-Astoria, New York, on November 30, 1903. These records present an absolutely smooth and perfect surface and are indestructible. Their



introduction will create a revolution in the talking machine business.

All the machines herein depicted will be on exhibition in the Columbia Phonograph Company's booth, a representation of which is given on another page. This handsome structure was designed by Mr. W. F. Denney, the architect of the beautiful Piedmont hotel at Atlanta, Ga., and was built by the Colcord-Williams Company of that city, and their work is of the most commendable character. It has been fitly crowned by the artist Gher-



[There is no reference to Fig. 3 in the text, but it is certainly the model referred to in the first paragraph--the Multiplex Grand--created for the 1900 Paris Exposition or the Shah.]

ardi whose figure of Columbia is one of the handsomest that will be seen at St. Louis either on anybody's booth or in the halls where statuary will be exhibited.

Browning sang, spiritedly, of how they carried the news from Ghent to Aix, but that achievement was as nothing compared with the way in which this booth was rushed from Atlanta to St. Louis. When the Colcord-Williams Company had completed a most difficult contract in a brief period, the question of transporting the booth quickly to St. Louis came up for solution. To make everything as secure as possible, the builders put their own man on the car and when he was met in St. Louis by Vice-President Cromelin, the Georgia visitor was found to be armed with a Winchester rifle, a Colt's revolver and a pair of brass knuckles, all of which he had purposed using to the best advantage if any one attempted to side-track the precious charge of which he was the custodian. At Somerset, Kentucky, where there was an uncertain connection, he persuaded the trainmen to hook his car to another containing fresh tomatoes from Florida and destined for St. Louis. The graphophone has always been fruitful as an entertainer, but it remained for this booth to make an alliance with the love apples of our boyhood. The fact that the booth arrived on time, in despite of all vicissitudes, has led a very trifling young person to suggest that the achievement constitutes a tomato ketchup. That will be new to even those astute authors Mrs. Rorer, Marion Hartland and their associates whose advice has done so much to ameliorate dyspeptic conditions in this country and to make life worth living by considering the liver.

We are able to give a few items of information regarding Mr. Gherardi who, already famous in the old

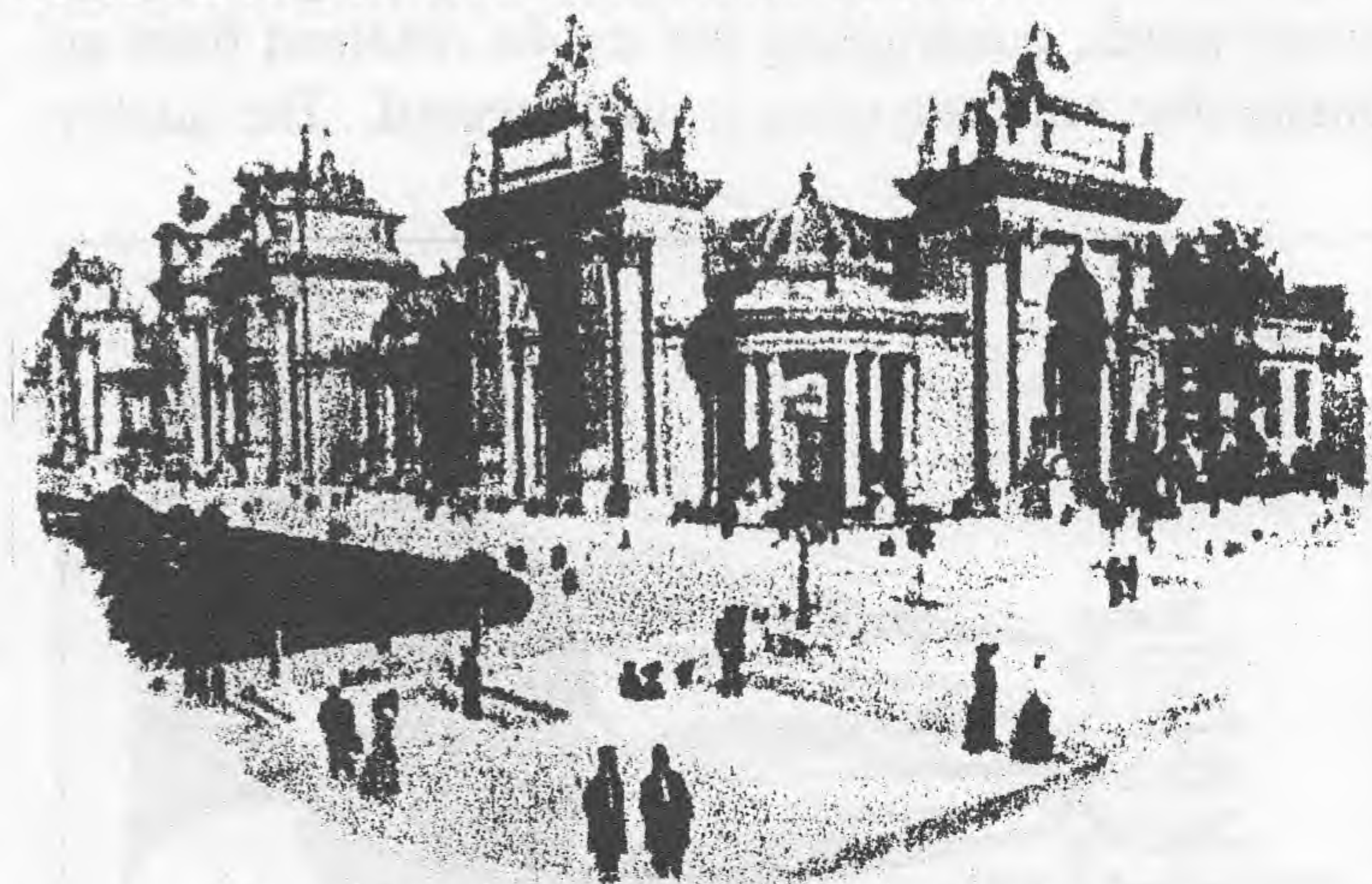
world, came to the United States twelve years ago where he has fast won fame by executing and erecting statues in various parts of the States, New York, Chicago, Trenton, Newark, South Amboy, and other places of interest. His first great work to call forth the admiration of the public of America is the statue of the Italian General Garibaldi in Lincoln Park, Chicago. This statue made of bronze, nine feet high, was given by an Italian society of Chicago.

Mr. Gherardi made a life-size medallion bas-relief of Archbishop Farley who is a personal friend of the artist, and another medallion of Dr. Adams the well known physician, and a statue of De La Salle. The bas-relief of the marble altar in St. Patrick's Cathedral and most of the plaster decorations in that beautiful church are executed by him.

He also made the sculpture on the front of the Montgomery Ward & Co. building in Chicago and spends a great deal of his time working for Carl Beiter, Fisher & Bird, Bezinger Bros., and other prominent firms. His studio is at No. 231 West Thirtieth street.

Mr. Gherardi was born in Carara, Italy, in 1859, and spent twenty years in the study and practice of his profession at various art centers of the old world, particularly in Florence. While attending the seven years' course in sculpture he won seven medals, one for each year.

In 1886 he married Miss Teonia Dellamico, the daughter of a good old Italian family and niece of John Batiste Del Monte, the great marble king of Africa. Mrs. Gherardi, a brilliant woman very highly educated, is also an art student. Deeply interested and devoted to her husband's work, she is one of his best critics and inspired him by her unlimited faith in his ability. They have six children two of whom were born in Italy.



The Palace of Liberal Arts

Original phonograph illustrations in this article were enhanced by Jerry Johnson.

The St. Louis Republic

December 19, 1904

(Reprinted in The Columbia Record for Jan. 1905)

Final announcement of the awards of the Louisiana Purchase Exposition is delayed pending completion of the work by the Committee of the Superior Jury, after which the public will look forward with keen interest to the settlement of the dispute which has arisen between the Exposition Company and the National Commission.

Meanwhile, information is conveyed of the extraordinary honors conferred on the Columbia Phonograph Company, sole sales agent for the American Graphophone Company, for its various exhibits of graphophones and records. The graphophone and Columbia records received the highest recognition ever given to talking machines and records at any exposition. At Paris, in 1900, they were given the Grand Prix, the highest award in the gift of the Exposition. At St. Louis, in 1904, they were awarded three Grand Prizes and four Gold Medals.

In the musical instrument class, group 21, they received the Grand Prize, and in addition Gold Medals were awarded to Thomas H. Macdonald, factory manager American Graphophone Company; Victor H. Emerson, superintendent master record department American Graphophone Company, and to Paul H. Cromelin, vice president Columbia Phonograph Company and director of the exhibit at the exposition. These awards, which have already been confirmed, sustain the position of the American Graphophone Company as the leader and the largest manufacturers of the best and most perfect talking machines in the world.

In the Graphic Arts section, group 15, their exhibit of Commercial Graphophones received the Grand Prize, the only award given by this jury to business talking machines. Through an error in classification these machines, which are unlike the musical in construction and for the purpose used, were erroneously listed as musical instruments, and although the award was made, it is pending final action by the highest authority.

In addition to their musical and commercial exhibits, the company made application for space in the Department of Anthropology, for their exhibit of original laboratory models, showing the evolution of the talking machine, and illustrating the progress made in recording and reproducing human speech. For want of room in the building devoted to Anthropology, the exhibit was shown in their main booth, increased space for this special purpose being secured by the chief of the Department of Anthropology. For this exhibit and for making the greatest progress in recording and reproducing human

speech, and for the best means of permanently preserving the same, a Grand Prize and Gold Medal was awarded in the Section of Anthropometry, and was originally published with the other awards in the Anthropological Department, in the St. Louis Republic of October 23d, 1904.

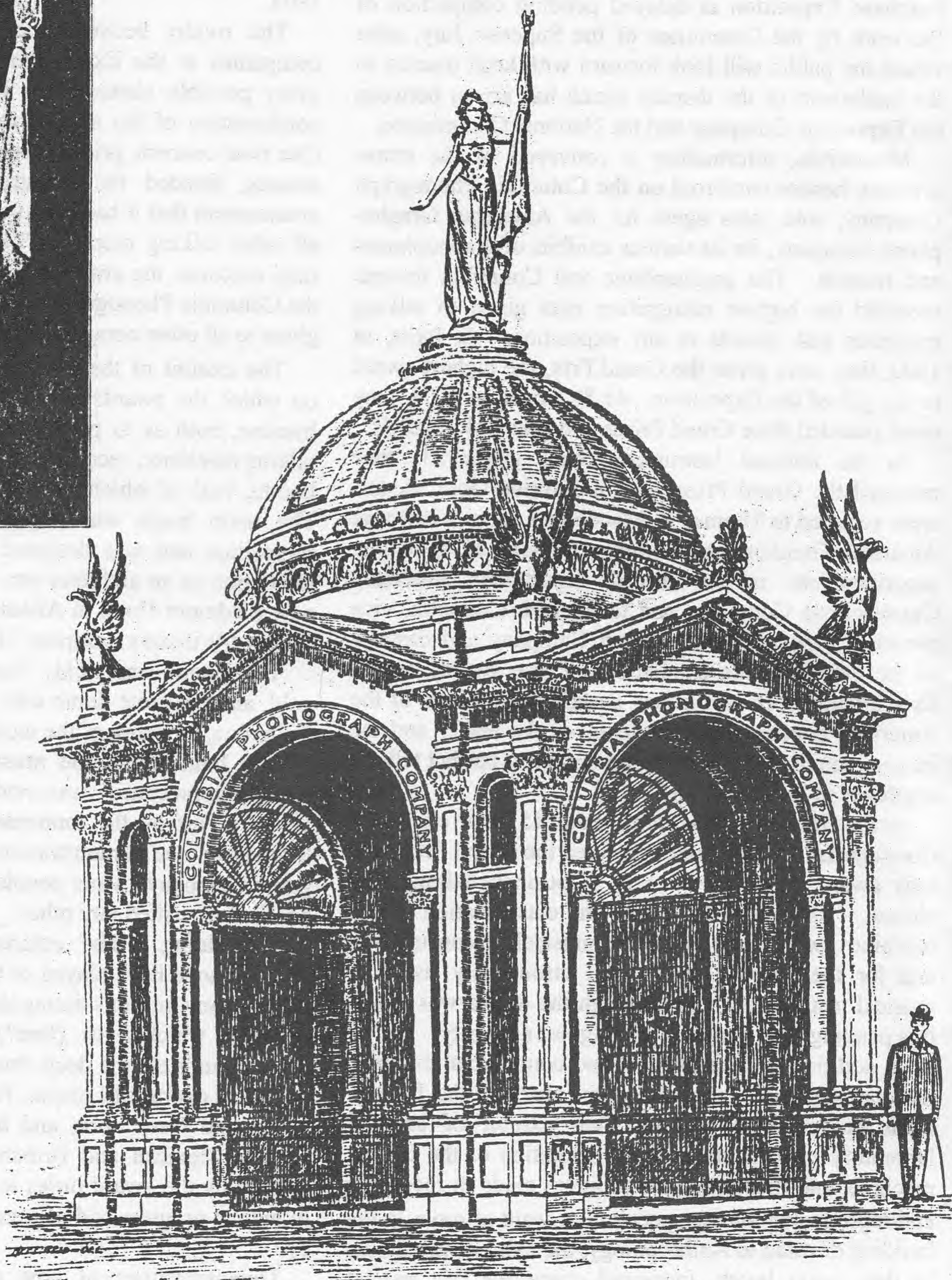
The rivalry between the various talking machine companies at the Exposition has been very keen and every possible obstacle has been used to prevent the confirmation of the awards to the Columbia company. One rival concern, prior to the confirmation of any of the awards, flooded the country with a premature announcement that it had received the "Highest award over all other talking machines," but, whatever may be the final outcome, the awards already officially confirmed to the Columbia Phonograph Company are as great as those given to all other companies combined.

The exhibit of the Columbia Phonograph Company, on which the awards are based, was the most comprehensive, both as to product and process, ever made of talking machines, records and supplies. It comprised two booths, both of which were in the Liberal Arts Building. The main booth was one of the handsomest at the Exposition and was designed by W. F. Denny, whose reputation as an architect was made in the design of the new Piedmont Hotel in Atlanta, Ga. It was built by the Colcord-Williams Company of the same city.

The booth was richly furnished in mahogany and gold, and the great dome was surmounted by a statue of Columbia, the work of the model sculptor Gherardi.

The hold which the musical machines (have?) on popular appreciation was evidenced (anew?) during the World's Fair by the immense numbers of people who listened to free demonstrations of the Columbia Phonograph Company. More people visited and lingered at its booth than visited any other ____ exhibits in the Liberal Arts Building. The entertainers reproduced by the Graphophone have played or talked to thousands hourly, and to many millions during the past seven months. The invention which gives (free?) to the people the arias of Mme. Sembrich, the deep chords of Edouard de Reszke, the grand operas of London, Paris, St. Petersburg, Berlin, Milan and New York, and the strains of the German, French, Mexican and British military bands was considered by the award juries to be a distinct achievement in human progress and of tremendous educational potency.

Demonstrations of how records are made on the graphophone proved highly instructive and entertaining. Every visitor was given an opportunity to make a record of his voice and take it away as a souvenir of the



THE COLUMBIA PHONOGRAPH COMPANY'S BOOTH
AT THE
LOUISIANA PURCHASE FAIR, ST. LOUIS,

Exposition. Thousands were distributed, and graphophone messages from the Columbia Phonograph Company's booth at the Exposition have been sent all over the world. The booth was usually bombarded on children's days, long lines of children waiting their turn to sing or recite into the Graphophone. To Master John Bowdish, of Seattle, Washington, is the credit due for making the best record of a child's voice at the Exposition, and he will be remembered by the company on Christmas Day by receiving a graphophone and an assortment of Columbia records.

The exhibits included several new inventions and improvements in cylinder and disc machines, so important in their nature that they contributed largely in shaping the Award Jury's decision that the American Graphophone Co's product embodied the largest number of points required to entitle them to the first prize in all classes.

The juries found also that the Columbia Phonograph Company is the only company which makes and sells both the cylinder and disc machines, and they recorded as points contributing to the high per cent of the exhibit the noiselessness of the motors, the handsome designs of

cabinets and the improved tone of the reproducers, all of which are distinctive features of the Columbia graphophone.

The development of the Commercial Graphophone of the Columbia Company, was shown in the typewriter section. The man wishing to dictate a letter is not delayed by the absence of his stenographer. He dictates to the graphophone on his desk and his letters are transcribed direct from the cylinder by his typewriter operator. Accuracy, speed, privacy, convenience and a saving of time and labor make this use of the machine practically indispensable in business in this age of economy of time and effort. Its use in the study of shorthand and languages, and in congressional and legislative and court reporting promises to become universal. In the first flush of the talking machine's success, which rapidly grew to such proportions as to be astonishing, the commercial development was subordinated to the musical, but the demands of modern business growing constantly more exacting, the commercial graphophone is likely to equal the musical in popularity and general use.

WILLIS FRANKLIN DENNY II

The architect of the Kriegshaber house was Willis F. Denny II (1874-1905), a native of Louisville, Georgia, who had first come to Atlanta in the late 1880s to attend private school at Col. Asbury F. Moreland's military academy at Moreland Park. The Academy, somewhat altered, still stands on Moreland Avenue just north of the Kriegshaber House. While studying architecture at Cornell in 1892, Denny designed his first building, the Louisville (Ga.) Baptist Church. After a brief period in Macon, he moved to Atlanta in 1894 and worked as a draftsman with the prominent Atlanta firm of Bruce and Morgan. The following year he married Col. Moreland's daughter and in 1897 launched his formal career with offices in Atlanta, Macon, and briefly in Augusta. About that time he also built his own house on Moreland Avenue and, possibly through his wife, acquired several lots on Austin and Alta Avenues. Three or possibly four of his early houses are still intact on Austin and Euclid Avenues. They are all frame houses, however, and not typical of the "mansions" that he was designing at the turn of the century, one of which was done for his next-door neighbor Victor Kriegshaber.

He was responsible for a number of important buildings during his brief 8-year career, including the Inman Park Methodist Church (1897), Bass Dry Goods Store (1899), the Hebrew Synagogue (1901, demolished), St. Mark's Methodist Church (1902-03), the First Methodist Church (1903), Rhodes Hall (1904), the Piedmont Hotel (1902, demolished 1966), the Majestic Hotel (1900, demolished 1928), and the Fleming Dubignon house (1900, demolished 1954). In addition, he designed two apartment buildings and a number of private residences that no longer exist. He also designed a number of buildings in other parts of this state, Alabama, and Tennessee, including the Jefferson County Courthouse in his hometown of Louisville, the Masonic Temples in Augusta and Columbus, and the Carnegie library in Newnan. He was considered one of Atlanta's finest architects, before his untimely death in 1905 at the age of 31.

"A Personal Message to the People of New Zealand," by Thomas A. Edison

by Alan J. Robb

Introduction: Ron Dethlefsen tells us that the New Zealand recording was made at West Orange early in January, 1928 and was *acoustically* recorded. We can only speculate as to why it was not made electrically: West Orange may not yet have been equipped with the new process; possibly Edison felt more comfortable with the acoustic method; or, finally, Edison was against electrical recordings and may not have been aware that the company had recently begun issuing them—and no one wanted him to know!

This Edison disc was the only copy ever to come to New Zealand and was never released commercially. It bears no matrix number or other pressing details [matrix numbers may be under the labels--ed.] It is believed that a second copy was retained by the Edison company and has been reproduced on an American LP called "Edison Speaks" issued by Mark56 Records in 1985. The labels are printed in dark blue ink on a gold background.

The 1928 recording was made at the request of A R Harris, General Manager of the Radio Broadcasting Company of New Zealand Ltd. Harris had worked with Edison in America before returning to New Zealand. The Radio Broadcasting Company was established by William Goodfellow and A R Harris to provide a broadcasting service covering the whole of the country in accordance with government policy. It absorbed and expanded small provincial stations and replaced them by the YA stations in Auckland, Wellington, Christchurch and Dunedin in July 1927. It also published *The Radio Record* from 22 July 1927.

Thomas Edison's impact on the world is probably equal only in the present time by the founder of Microsoft, William Gates. The impact of these two men is very comparable and today Gates would probably be as well known as Edison was seventy years ago. Edison was known all over the world as the inventor of the electric light, the phonograph, the ticker tape machine. He was widely known as "the Wizard of Menlo Park."

It is not surprising then to find that A R Harris planned a celebration of Edison's 81st birthday as a feature by the Radio Broadcasting Company. The person whose life was being celebrated would be known to all households possessing a radio.



The first announcement concerning the special programme planned for 11 February from station 2YA in Wellington is found in *The Radio Record* of 20 January 1928. It shows that Harris had invited Edison to send a personal message to the New Zealand public by means of a gramophone record. "In a typical Edison was the reply has been cabled back 'Message shipped.'" This report indicates that the recording had been made by January 1928.

On 3 February *The Radio Record* reported some details of the planned programme including speeches by Sir Frederick Chapman, a retired judge of the Supreme Court and President of the English Speaking Union, and Mr W L Lowrie, American Consul-General.

This was a programme that was expected to have wide appeal throughout the country. The programme listing for station 3YA in Christchurch showed that it was planned to try to link up with 2YA: "7:55—Circumstances permitting, the special programme which is being broadcast from 2YA, Wellington, in celebration of the eighty-first birthday of Thomas A. Edison, the world-renowned inventor, will be received and rebroadcast."

No alternative programme was listed for 3YA, should the circumstances not be favourable, so the technicians (and A R Harris in particular) must have been reasonably sure that the linkup would work satisfactorily. In contrast, probably due to the greater difficulties in maintaining a link between Wellington and Auckland, station 1YA in Auckland had a full programme listing running through until "God Save the King" was played at 11:00 pm, but it was followed by the note that: "Circumstances permitting, a portion of the above programme will be omitted, and will be replaced by a rebroadcast of a special programme from 2YA, Wellington."

The technical difficulties of linking with station 4YA in Dunedin appear to have been major, for there was no plan to interrupt the programme with even a portion of the special broadcast.

However, all did not run smoothly. The key item, Edison's address, did not arrive as expected. *The Radio Record* of 10 February announced that the Edison Evening was being changed to February 18:

Unexpected delay in the arrival of the "Message to New Zealand" which Mr. Thos. A. Edison had specially recorded for broadcast from 2YA, Wellington, in commemoration of his 81st birthday has necessitated the postponement of the programme specially arranged for that occasion.

In reluctantly making this announcement, the Broadcast Company advises that at both ends every precaution was taken to ensure the arrival of the recorded message in time for use on February 11th, the date of the great inventor's birthday. The Company was advised both by letter and cable that the record had been mailed in ample time to catch the Vancouver mail steamer "Aorangi." A letter from Mr. Edison confirming the cabled message advising the dispatch of the record was posted in New York two days after the cable was sent, and duly arrived per "Aorangi" last week. Unfortunately, however, the record was not included in the ship's mails. Inquiry of the Post Office authorities elicited the information that American parcel mail is not forwarded via Vancouver. All such mail comes via 'Frisco, either by the regular mail boats or by cargo or oil-carrying vessels. The assumption, therefore, is that the parcel containing the record is on the "Tahiti," due on the 13th inst. In the circumstances the Company could not do other than postpone the broadcast of the special programme for a week - from the 11th to the 18th inst.

To the ladies and gentlemen who are co-operating with them to ensure the success of a broadcast-programme of unique international interest, the Directors desire to express their regret for the inconvenience occasioned them by the unavoidable change of date. They will, the Directors feel sure, realise that in a programme designed to do honour to one who may well be regarded as one of the foremost citizens of the world, it were much better that there should be a week's delay in its presentation rather than the occasion should be robbed of its most unique feature - the opportunity of making known to the thousands of listeners the voice of Thos. A. Edison.

The announcement appears to have been inserted at the last moment in a full page relating to the programme and Edison's achievements.

The following issue of the *Radio Record*, dated 17 February, but printed on Tuesday 14th before the *Tahiti's* mail had been distributed, said:

As announced last week the special Edison evening will be given from 2YA on Saturday, February 18. It is confidently anticipated that the missing gramophone record bearing Edison's personal message will be duly to hand by the mail steamer arriving early this week, and in that event the programme, which will be of a highly interesting character, will take place as announced.

Our illustration shows Mr. Edison at the radio microphone, broadcasting the same first words that were spoken to the original phonograph - "Mary had a little lamb,

etc." For long enough Edison refused to appear before the microphone, but on August 12, 1927, on the occasion of the jubilee of the discovery of the "Edison effect," he was induced to appear. It was Edison's discovery of the fact that a heated filament in a vacuum gives off electrons which paved the way for modern broadcasting. He, himself, did not proceed with the development of his discovery, leaving that to Fleming, but Edison did lay, in this sense, the foundation stone of modern broadcasting.

Clearly there remained some doubts as to whether the record had actually caught the steamer. But all was well and the broadcast went ahead as scheduled. It was apparently rebroadcast beyond Wellington, *The Radio Record* of 24 February reporting that "The evening as a whole was memorable and distinctive, and rebroadcasts by other stations were very satisfactory."

The tribute to the American Consul-General was presented by Mr F W Tufts, of Detroit, Mich., now resident in New Zealand and both that and Sir Frederick Chapman's tribute were printed on the front page of the *Radio Record*.

The reverse of the disc contains the same message read by Charles Edison (1890-1969), son of Thomas Edison. That version was not broadcast. One surmises that it was recorded as a contingency backup, in case Thomas Edison died between the date of recording and the planned broadcast date. The recordings provide a valuable resource for linguists who can hear two related people (aged 81 and 38) both born in the same country reading from an identical script.

The Radio Record reprinted the text of Edison's message, with some minor inaccuracies. The following is the correct text:

It is a far cry from my laboratory here in this northern land, in its garb of ice and snow, to you in your land of sunshine and flowers under the Southern Cross, but science with its magic makes it possible for me to greet you with the spoken word, though thousands of miles apart.

Surveying the progress of New Zealand in world affairs, it is difficult for me to realize that its establishment as a colony of the Mother country was practically coincident with the year of my birth. During my lifetime I have witnessed many changes, but nothing quite impresses me so much as the remarkable growth of New Zealand. From a handful of sturdy British emigrants who established the Colony in 1840, the population of the Dominion now totals nearly one and a half million. The scattered farms of the Colony have expanded into many thousands of acres teeming with agricultural activity - a remarkable monument to the grit and enterprise of those who have so rapidly developed the land.

Your harbors filled with shipping carrying products to all parts of the world is another demonstration of growth. Not long ago I saw some statistics issued by the United States Government at Washington revealing the amazing fact that New Zealand [Edison inadvertently says "New England"] occupies the conspicuous position of enjoying the highest export trade per capita of any country in the

entire world - a marvelous showing. This present day aspect of the country active in its agricultural and industrial life is a tribute to the dominant spirit of the people of the Dominion - all this virtually in the span of a single lifetime.

We here in the United States find much to admire in the growth of the simple schools of the early pioneer days in Wellington, to the present splendid educational institutions with their realistic application of the democratic principle of unlimited opportunity for the youth of the land.

Looking ahead into the future one feels secure in predicting a country alive with agricultural and industrial growth, its rivers giving an abundance of power development aiding its progress, and a people steadily and courageously fighting forward to make their land one of happiness and contentment. I am glad of this opportunity to greet you and to extend my cordial good wishes for the continued prosperity of your land and people.

The disc is currently the property of the Estate of W S Dini and forms part of his collection of phonographs on display at Ferrymead Historic Park. It was acquired by Bill Dini from the family of A R Harris.

Special thanks are due to Bruce Russell and Rachael Lord of Radio New Zealand Archives for their assistance in making the transcription and in making available copies of *The Radio Record*.

IN REVIEW

Comedy Stars at 78 RPM, by Ronald L. Smith

In Comedy Stars at 78 RPM, author Ronald L. Smith has presented us with a witty bi-discography of eighty-nine comedians who made recordings between 1896 and 1946. Arranged alphabetically by each star's surname, the book gives a fascinating overview of people, some long forgotten, who took pleasure in making us laugh.

Smith has wisely included a liberal number of actual skits that the comedians used on the stage, radio, film and via the phonograph. The result is a work which constantly tickles the funny bone with each delightful page.

The frequent inclusion of many vintage, sometimes rare, photographic portraits and record covers has also enhance this book's usefulness as a historical document. In addition to the discographies which conclude

each of the lives profiled, Smith has enumerated, where applicable, Broadway appearances and filmographies. He also occasionally mentions additional autobiographical sources, and completes his research with a useful, comprehensive index.

At times, the years of particular recordings are mentioned in the text, but this is an exception rather than the rule. The one serious weakness in this volume is that release dates are omitted in the discographies. This makes sources such as Allen Koenigsberg's Edison Cylinder Records necessary companions for those with strict scholarly interests in the listed records.

With this flaw accepted, this totally enjoyable hardcover tome is well-worth the \$45.00 price.

Comedy Stars at 78 RPM, 230 pages, is published by McFarland & Company, Box 611, Jefferson, NC 28640. (tel. orders at 1-800-243-2187) (reviewed by Robert Feinstein)

EMI: The First 100 Years, by Peter Martland

Peter Martland from England must be congratulated in giving to record collectors as well as historians and college libraries one of the finest reference books dealing with the history of recorded sound. It is the first book to reflect a definitive approach to EMI (Electric and Musical Industries).

The layout of articles, contracts, and rare photographs including several color photos makes this book outstanding. The chapters are divided into nine separate titles: A Hot Time in the Old Town: Inventing an Industry, 1881-1897; Roamin' in the Gloamin': The Gramophone Company, 1897-1931; It Had to Be You: Columbia in Europe, 1897-1931; Move It: Electric and Musical Industries, 1931-1961; Voi che sapate: EMI's Classical Music Recordings, 1931-1961; Living Doll: EMI's Popular Music Recordings, 1931-1961; A Kind of Magic: The Business, 1962-1997; The Art of the Recorder: EMI's Classical Music Recordings, 1962-1997; Strawberry Fields: EMI's Popular Music Recordings, 1962-1997.

Within each chapter are numerous biographical sketches on numerous artists and performers and recording engineers and staff including Fred Gaisberg, William Sinkler Darby, William Barry Owen, Alfred Clark, Trevor Williams, Peter Davison, Melba, Patti, Caruso, Sydney Dixon, among others.

A typical example of a reference book that is well thought out, written, and researched, this book should appear on coffee tables as well as reference shelves of university libraries. The English concept for detail and specific information must be praised.

There is much to talk about; however, it is best that the reader go to any decent book

store and order a copy. As the old saying goes, "The proof of the pudding is in the taste."

EMI: The First Hundred Years has 359 pages, over 200 photographs, and is published by Amadeus Press (ISBN 1-57467-033-6) at \$39.95. (reviewed by Dennis E. Ferrara)

Baseball on Record, America's National Pastime in Song and Story, by Michael G. Corenthal

Here is another of Michael Corenthal's profusely illustrated, fun-filled books devoted to a single recording related topic; this time, it's baseball.

The book is divided into three main sections of recordings: The Pioneer Period, The Golden Age, and The Modern Age. Yes, the book covers all recorded media from cylinders to compact discs. In addition, Corenthal has included Jim Walsh's series devoted to baseball recordings from Hobbies Magazine from 1977.

Each of the book's sections includes photos of recording artists, baseball stars, snippets of text, record labels, a discography...and more! "Casey at the Bat" is here in its entirety; so is the transcript of "'Babe' and 'Lou' (The Home Run Twins)," recorded in 1927. Regrettably, though, the text of Abbot & Costello's classic "Who's on First" is not.

There are illustrations on nearly every page -- running the gamut from rare labels to sheet music covers to album covers and picture discs (some in full color). The book is a veritable scrapbook filled with every conceivable baseball-related snippet for the record collector. If you're a fan of the Great National Pastime, you will definitely enjoy this new book!

Baseball on Record (ISBN 0-9617673-6-7), 230 pages, soft covers, is available directly from the publisher, MGC Publications, 5314 W. Bluemound Rd., Milwaukee, WI 53208 at \$20.00 plus \$3.00 shipping.

(reviewed by Martin F. Bryan)

Violin Virtuosos: From Paganini to the 21st Century, by Henry Roth

Here is one of the most interesting and fascinating books to appear for the professional violinist as well as for the record collector and music lover alike. Roth, a famous teacher and performer, has re-edited two earlier books including Master Violinists in Performance and Great Violinists in Performance, now into this new book.

The chapters reflect violinists from the time of Paganini to artists who make recordings including: Ysaye, Kreisler, Thibaud,

Kubelik, Huberman, Elman, Szigeti, Heifetz, Francescatti, Milstein, Oistrakh, Menuhin, Ricci, Szeryug, Stern, Grumiaux, Kogan, Perlman, Zukerman. Other chapter titles include: American Violinists, Soviet Violinists, Women and the Violin, and Whether Violin Art?

As a professional violinist, Roth discusses various violin techniques utilized in specific recordings mentioned in the text. Roth also has his favorites: Flesch and Heifetz; nevertheless, Roth spends much time discussing many great "tone" masters including Kreisler and Elman.

Roth talks about Maud Powell as well as Max Rosen, Frederick Fradkin, Eddy Brown, Raoul Vidas, Toscha Seidel, Albert Spalding, Francis Macmillen, Frank Gittelsohn, Samuel Gardner, Elias Breeskin, and Sascha Jacobsen, among many other artists. Many of these names have been forgotten needlessly unless the reader is an avid record collector.

It is a pleasure to read Roth's comments about the biographical information as well as the specific recordings themselves. This book is a must for anyone who loves the violin and its players.

Violin Virtuosos, with a foreword by the late Josef Gingold, is 372 pages with 200 photographs. It is published in large paperback format by California Classic Books at \$29.95 (ISBN 1-879393-15-0). (reviewed by Dennis E. Ferrara)

His Master's Voice: De Stem van zijn Meester: The Dutch Catalogue, compiled by Alan Kelly and Jacques Kloters

Alan Kelly is certainly well known as a discographer. He has compiled three previous volumes concerning the Gramophone Company including The German Catalogue (1994), The French Catalogue (1990), and The Italian Catalogue (1988). All of the above books were published through Greenwood Press.

Now, the Dutch Catalogue is issued. The catalogue is divided into the following: The Main Catalogue (Recordings issued on the Gramophone label, 1900-1929; Recordings issued on the Zonophone label, 1903-1924; Recordings issued on the Gramophone Green label, 1911-1914); The Contents of each section: Bands, orchestras, vocal, talking, and instrumental solos; Each catalogue entry comprises the original catalogue number, matrix number, date of recording, name of the artist, title of the selection, alternative issue numbers and coupling numbers.

Well-written as usual, this catalogue offers some interesting selections by operatic artists, basically unknown in the United States, including: Willy Bierlee, soprano; Mina Buderman-Van Duk, soprano; Henry Engelen, bass; Thomas Denijs, baritone; and Cato

(cont. p. 20, bottom right)

Gene Autry Dead At Age 91

By BETH HARRIS

Associated Press Writer

LOS ANGELES — In his movies and TV series, Gene Autry played the same unchangeable character: a true-blue son of the West who always fought fair and square and loved his horse, Champion.

Off the screen, Autry was a shrewd businessman who owned baseball's Anaheim Angels for more than 30 years.

Hollywood's original singing cowboy died at his home Friday after a long illness. He was 91.

Autry's death came three months after the industry bid happy trails to Roy Rogers, who replaced Autry as Hollywood's top cowboy when Autry left to serve in World War II.

"He often considered himself the baby sitter of three generations of children" while they watched his movies on Saturday afternoons, said Alex Gordon, who met Autry 52 years ago during a singing tour of England and later became his director of licensing.

"And these weren't just bang-bang, shoot 'em-up Westerns. He always wanted to put a moral in the story."

Autry popularized the musical Western in 91 movies from the 1930s to the early '50s. Autry's ventures into movies, music, radio, TV and broadcasting were major successes.

Autry hung up his performing spurs in 1956, but continued to own four radio stations, the Gene

Autry Hotel in Palm Springs, and several other properties. In 1982, he sold Los Angeles television station KTLA for \$245 million.

He ranked for many years on the Forbes magazine list of the 400 richest Americans, before he fell in 1995 to the magazine's "near miss" category with an estimated net worth of \$320 million.

Only baseball left him wanting.

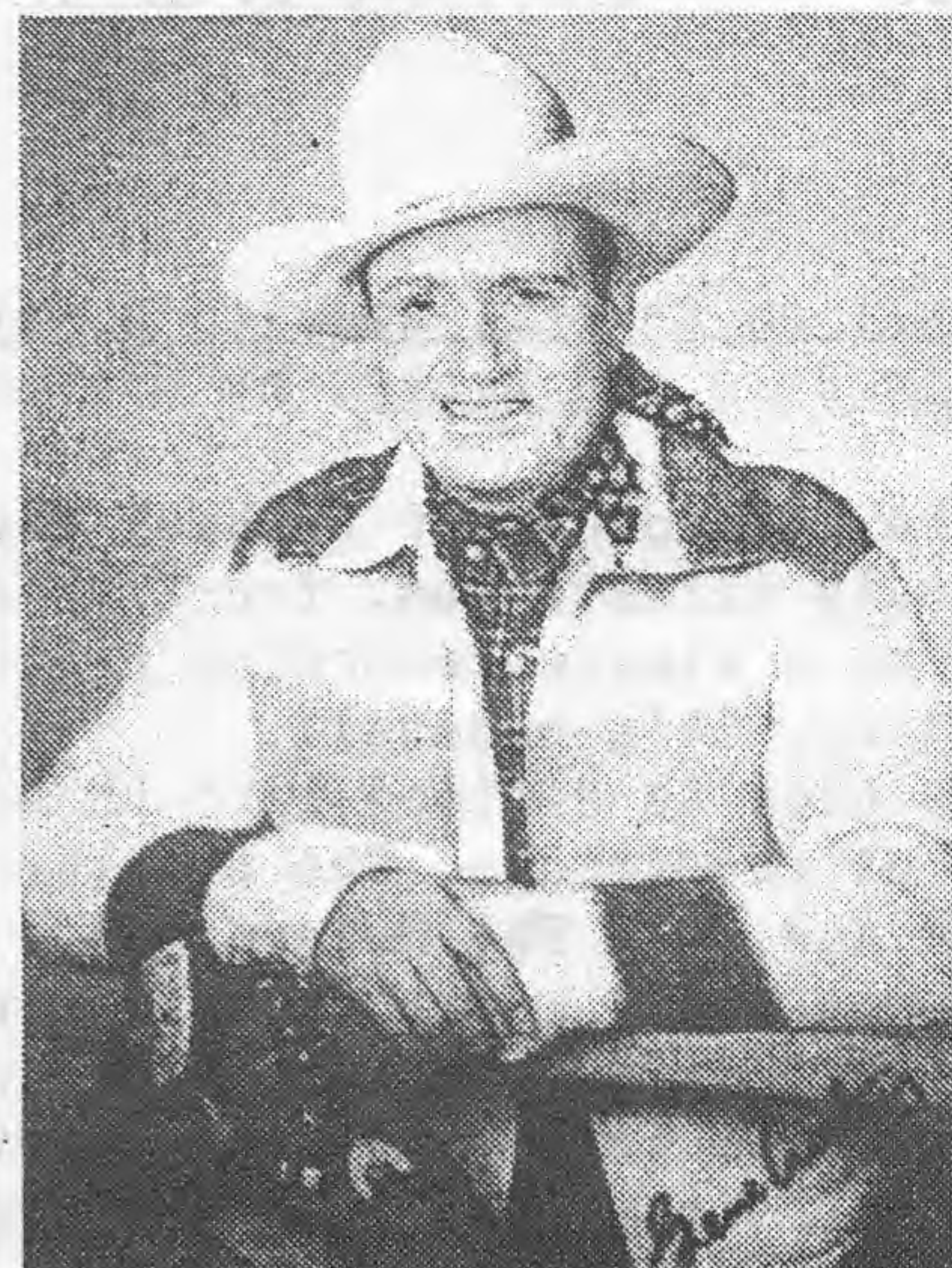
Although he owned the Anaheim Angels for more than three decades, the baseball franchise never won a pennant, a major disappointment for one of the sport's biggest fans.

"He knew the singing cowboy had pretty much died out by 1954 and that's when he moved on to other things," said James Nottage, vice president and chief curator of the Autry Museum of Western Heritage in Griffith Park. "He had incredible business savvy."

Autry made 635 recordings, including such favorites as "Rudolph, the Red-Nosed Reindeer," "Here Comes Santa Claus" and "You Are My Sunshine." He sold more than 100 million records and had the first certified gold record, "That Silver-Haired Daddy of Mine."

"It occurs to me that music, with the possible exception of riding a bull, is the most uncertain way to make a living I know," Autry wrote in "Back in the Saddle Again," his 1978 autobiography.

"In either case, you can get bucked off, thrown, stepped on,



Gene Autry

trampled — if you get on at all. At best, it is a short and bumpy ride. It isn't easy to explain why you keep coming back. But you do," he said.

Born in Tioga, Texas, on Sept. 29, 1907, Autry was raised in Texas and Oklahoma. By age 5, he was singing in his grandfather's church choir. He bought his first guitar from a mail order catalog for \$5 when he was 12.

Humorist Will Rogers encouraged Autry to try his luck in radio. He soon became a hit at a local radio station and landed a recording contract with Columbia Records in 1929.

He is survived by his wife, Jackie, and a sister, Veda.





Gene Autry recorded for Columbia subsidiaries in 1929 and waxed a number of Jimmie Rodgers and Frankie Marvin songs. He also began recording for Victor that same year, but his Victors are much more uncommon, as are the Gennett-related recordings (Gennett, Superior, Supertone, Champion) made shortly thereafter. He was most prolific in his early years for the ARC labels (Perfect, Banner, Conqueror, etc.). In 1933 he recorded "The Death of Jimmie Rodgers" for these labels, and when he sings...

"You've inspired me, old pal, like no other,
And I've loved you, Jim, just like a brother;
Oh I know that I've lost a true friend and real pal
And I miss you, Jimmie... old pal."

...it is sung with genuine tenderness and love rarely found in country music of any era.

Additional Recent Deaths:

"**Benny Waters**, a saxophonist, clarinetist and singer who was the country's oldest touring jazz musician, died August 11 at the age of 96... Born in Brighton, Md., near Baltimore, Mr. Waters started his musical education at age 5 with organ lessons and soon moved to reed instruments. While in high school, still in the pre-jazz era, he played syncopated music with Charlie Miller's band; in his late teen-age years he attended the Boston Conservatory of Music for three years, where he studied theory and arranging and have private clarinet lessons. Among his pupils was Harry Carney, who went on to play baritone saxophone with Duke Ellington." (N. Y. Times) Benny Waters played and recorded with King Oliver, Clarence Williams and Charlie Johnson in the 1920s (his first documented recording was with Williams accompanying Esther Bijou at an unissued Okeh session in December, 1926.) He later recorded with Hot Lips Page and Jimmie Lunceford, among others. He made his last recording on his 95th birthday, "Birdland Birthday—Live at 95."

Lyricist, playwright and screenwriter **Edward Elescu** passed away in Newtown, Conn., last June at the age of 96. Among the more familiar songs he provided lyrics for were "Orchids in the Moonlight" and "Carioca" from the RKO film "Flying Down to Rio." Earlier, the show "Great Day" was a box office disappointment; but in addition to the title song, it resulted in two additional standards: "More Than You Know" and "Without a Song." The latter is usually sung in bombastic style by a baritone, but your editor's personal favorite is a light, lilting fox trot from early 1930 on Harmony 1096-H by Hotel Pennsylvania Music.

Clara Rockmore, who made a name as a master of the electronic Theremin in the 1930s, died last spring at the age of 88. She was trained as a violinist, however, and was a pupil of Leopold Auer, teacher of Elman and Heifetz, among others. **Dorothy Donegan**, described as a "flamboyant jazz pianist," died recently at the age of 76. **Jimmy Tyler**, who had been a saxophonist with Count Basie, died in Florida last spring at the age of 79. **Tossy Spivakovsky** a concert violinist and teacher at Juilliard, died in Westport, Conn. Last spring at the age of 91. Born is Odessa,

Spivakovsky is credited with giving the first American performance of Bartok's Second Violin Concerto. Helen Carter of the Carter Family died in Nashville in June at the age of 70. She was the eldest daughter of Maybelle Carter and sister to June Carter Cash; she joined the family's singing act in 1939. The man who is regarded as the "last great Russian composer," Alfred Schnittke, died last summer at the age of 63. He was "one the most widely performed and recorded contemporary composers in Europe." (Reuters) William J. Schwann, who studied organ under E. Power Biggs, died last spring at the age of 85. In 1939 Mr. Schwann opened a record store in Cambridge, Mass., and in 1949 he published the first of the legendary Schwann Record Catalogs. On a seemingly unrelated note, champion skier Alf Engen, who set several world records for jumping distance, died in Salt Lake City this past summer at the age of 88. His N.Y. Times obituary stated that "as a youth in Norway...his first skis were homemade, and his first ski wax came from melted phonograph record."

Finally, we must not overlook the passing of Frank Sinatra, 82, who died last May. We have never been a fan of the man's lifestyle or vocal stylings, although in his youth, his voice possessed a pleasant, lilting, innocent quality. But there is certainly no denying the man's impact on America's popular music scene! Sinatra's first recordings were made for Brunswick with Harry James' Orchestra on July 13, 1939.

(Special thanks to Ken Sweeney, Gavin McDonough, Fran Haase & Alan Friedman.)

HERE & THERE

Compiled for the GRAPHIC by
Maud H. Wimpenny

We apologize to our readers and to Mr. Thomas Rhodes for the non-appearance of his scholarly history of Western Electric in yet another issue! We hope to make it up to all parties involved with the next issue.

This issue has been somewhat in turmoil due, in part, to the new format and new computer/word processing equipment.

Corrections/additions from past issues:

#99 - Frank Andrews writes of a minor correction in his article regarding Petit's Austrian patent granted for the production of pressing disc records recorded on both sides:

"Allen Koenigsberg correctly avers that I have ascribed the wrong number to the patent.

"The number I gave, viz. 22915, was the number of the Viennese Patent Office's file with reference to the granting of the patent.

"The complaint of Schallplattenfabrik 'Favorite' G.m.b.H. of Berlin, to the patent having been granted, was signed on May 15th, 1905, and filed under no. 14770.

"That complaint was entered as an Exhibit and reported upon, officially, on Jan. 4th, 1906, with Viennese Patent Office file number 972-09/ Record Sign N 20-05 -- the day the patent was declared null and void."

#100 - Robert O'Brien communicates the following about his article "The Amazing

Portable Phonograph of the Jehovah's Witnesses":

"The only problem I found was on page twenty, second line of the second full paragraph, I should have written the name of Russell Kurzen instead of George Kurzen."

#100 - "Cylindrical Diamond Discs" - we are compiling a listing of corrections and additions for our next issue, and we ask readers if they have any additional numbers to add to this to send them along; we wish to make this as complete and accurate as possible.

1998 CONTEST - We have some winners, but we need to verify a few details before they are announced. Please look for this is our next issue!

(cont. from p. 17)

Engelen-Sewing, soprano, among others.

This catalogue, however, stresses more of the popular artists and talking recordings of the day. With only 151 pages and the price of \$69.50, this is indeed an expensive book. Yet, the tables which list the specific recording engineer as well as specific dates makes for interesting reading.

It is hoped that Mr. Kelly will issue the long awaited English HMV/Zonophone Catalogue. No doubt the price will be doubled; however, for the real die-hard record collector, these reference books are invaluable.

His Master's Voice: The Dutch Catalogue (ISBN 0-313-29883-1), 151 pages, is published by Greenwood Press at \$69.50. (reviewed by Dennis E. Ferrara)

wanted

WANTED; VINTAGE RECORD SLEEVES: American 78 RPM era company sleeves from 1894 Newark to 1960 Chicago, with a continuance to mid-1960s South Africa, India, Uruguay, etc. Terry Tullos Wayland c/o Conservation Associates, 17710 Ranch Rd., Wimberley, Texas 78676-6008. (104)

WANTED: Columbia Q's and Eagles in any condition by Australian collector M. Tucker, P.O. Box 636 Hornsby, 1630 Australia. Ph/Fax 61-2-9987-4010. E-Mail mtucker@sia.net.au (101)

WANTED: Gun-metal finish gear cover for Amberola I-A. Martin Bryan, 37 Caledonia Street, St. Johnsbury, VT 05819. (902) 748-9264. ()

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (100)

WANTED: Edison Diamond Discs 50348, 50404, 50415, 80232. Also cylinder boxes and tops. Must be in excellent condition. Describe, price. Gregory R. Reed, 141 South Broad Street, Nazareth, PA 18064. (103)

Wanted: Complete cabinet for: Amberola 50 (either wood) or Amberola 60 (either wood), Diamond Disc, London Upright. Jerry Donnell, Rt. 5, Box 1430, Harpers Ferry, WV 25425. (101)

WANTED: Edison literature containing Foreign cylinder, disc, or artist info. See my display ad this issue. Roger Beasant. (100)

Opera original parts wanted: Horn, gear cover over governor, automatic stop and screw, Triumph lid handle. Howard Klein, 2980 Forest Lake, Acampo, Calif. 95220. (102)

WANTED: The white label Edison Diamond Disc recording #51442 of "Take Me." The flip side has "Underneath a Sunny Sky." Also desire the 78 rpm recording of "Brazil" by Xavier Cugat on Columbia red label #36651. Thanks. Dave Springer, 404 S. 3rd Avenue, Wausau, WI 54401. Ph. (715) 355-0271 (eves--collect o.k.) (103)

DICK SPOTTSWOOD likes pre-war ethnic 78s-Slavic, S. American, Irish, Cuban, West Indian, Greek, Turkish, Albanian, Bulgarian & more. Exotics preferred. To contact Dick: 10511 De Neane Rd., Silver Spring, MD 20903. (107)

WANTED: Bohemian 78s: Columbia 51-F, 61-F, 90-F, 93-F, 101-F, 120-F, 153-F, 164-F, 220-F, 235-F, 254-F, 262-F, 323-F. Robert Kalina, 6920 Dent Ave., Webster, Minn. 55088. (101)

WANTED: CLASSICAL GUITAR 78s. Contact me if you have any for sale. Patrick Grant, 3419 Nottingham St., Houston, TX 77005. E-mail pgrant@enron.com. (101)

wanted

I am doing research on the Brunswick "Mood Accompaniment Library" series. I would appreciate hearing from any collector who has any of these discs. I need to know the song title and the record L-number. If we ever publish the complete listing all credits will be given to those who have helped. Stan Hester, 719 Panorama Dr., Milford, MI 48381. (101)

GRANDMOM looking for Victor paper pack needle envelopes. She has two Jerry Lee Lewis 33 1/3 Sun labels, Original Golden Hits Volumes 1 and 2. Records and labels are excellent. One 1961 - still sealed 33 1/3 John Kennedy Actual Speeches. Will trade for big spindle 45 player, and 12-inch comedy 78's and 78's from the 50's-60's. Please send S.A.S.E. to Brenda Olsen, P.O. Box 1687, DeLeon Springs, Florida 32130-1687. (101)

WANTED: 1890's Berliner or cylinder recordings on cassette. Will pay generous fee for any of these 1890's vocal recordings on cassette: "After the Ball"; "Break the News to Mother"; "Curse of the Dreamer"; "Down in Poverty Row"; "Hello! Ma Baby"; "In the Baggage Coach Ahead"; "Just Tell Them That You Saw Me"; "The Moth and the Flame"; "My Mother was a Lady"; "My Old New Hampshire Home"; "My Wild Irish Rose"; "On the Banks of the Wabash"; "A Picture No Artist Can Paint"; "She May Have Seen Better Days"; "The Sunshine of Paradise Alley"; "Sweet Rosie O'Grady"; "Take Back Your Gold." Also "Mary's a Grand Old Name" from 1905-06. Tom Mootz, 1767 Glenview Ave., St. Paul, MN 55112. (103)

PICTURE - DISCS - RECORDS (1900--Present) Buy/trade. Lists: 78s, LPs, 7", Shapes, Cardboards. Antonio Popp, Schillerstr. 9, 65549 - Limberg, Germany. Phone & Fax: (+49) 6431 4 17 17 (100)

WANTED! Rachmaninoff's Diamond Discs! Mozart Variations, Chopin Valse Op. 42 #82197; Scarlatti Pastorale #82170; Rachmaninoff Prelude C# #82187. ALL B TAKES ONLY! Joe Salerno, Box 1487, Bellaire TX 77402. 713/668-8650. (101)

Wanted: Victrola Tungs Tone Needles (full tone) in red and gold tins. Alan Linderman, 18415 Lancashire Rd., Detroit, Michigan 48223. (313) 835-0457. (103)

PICTURE - DISC - RECORDS (Pic on entire surface!) Buy--Sell all sizes, categories, unusual and curio. POPP, Schillerstr. 9, 65549 - Limberg, Germany. Tel & Fax: (+49) 6431 41717. (104)

Auctions

AUCTION: Great old tunes offered! We have all types of music: 78 RPM Records; Diamond Discs; Cylinders and Childrens Records. Send for our free list today! Jerry & Wendy LeQuieu, P.O. Box 2, Malin, Oregon 97632. (104)

RECORD AUCTIONS - Cylinders and Discs 1895-1955+. All sizes and categories. Free lists issued quarterly to active bidders. Arthur S. Paré, 771 Bay Road, Shelburne, VT 05482-7760. (105)

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Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. ()

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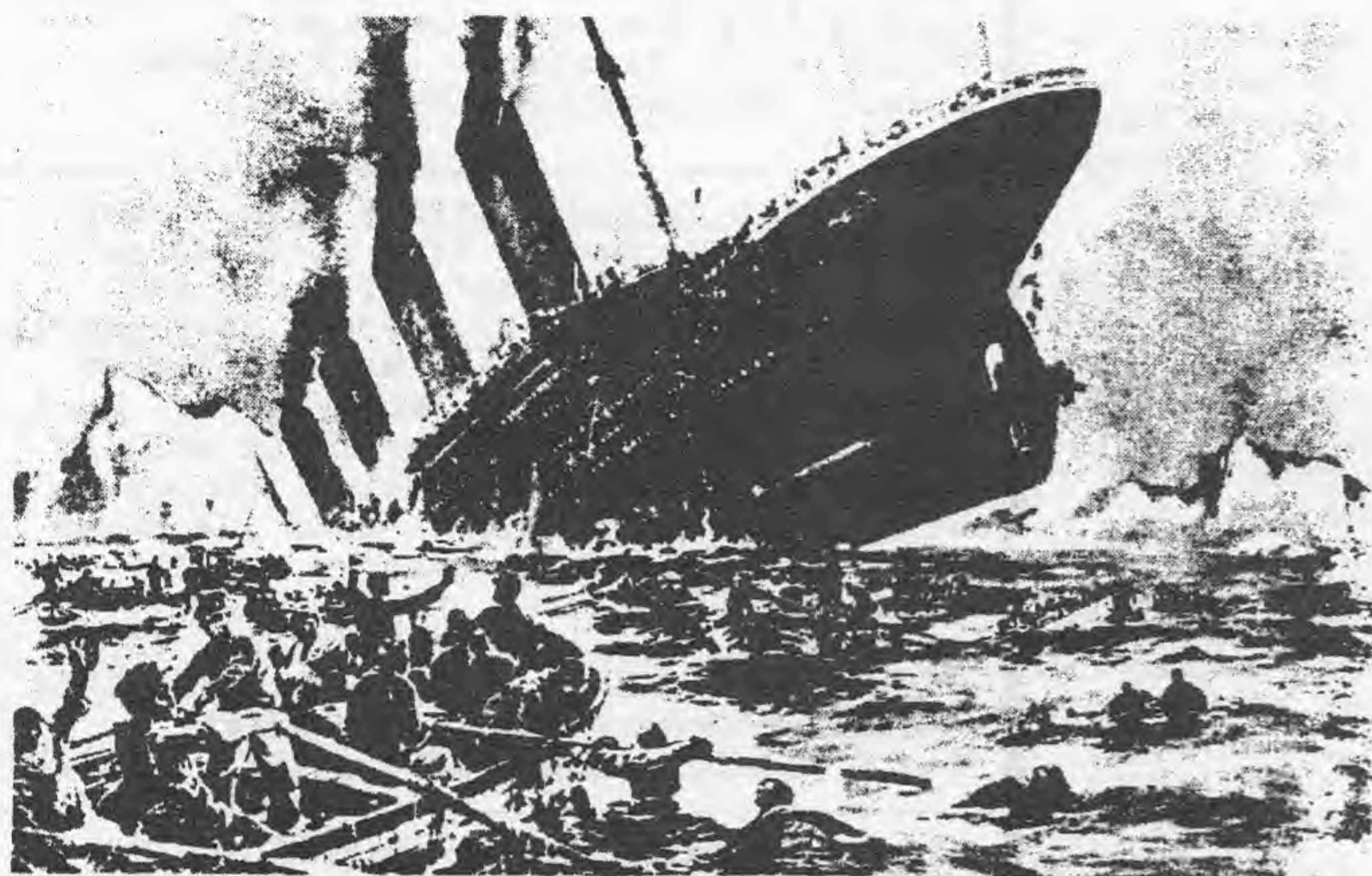
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PICTURE - DISCS - RECORDS

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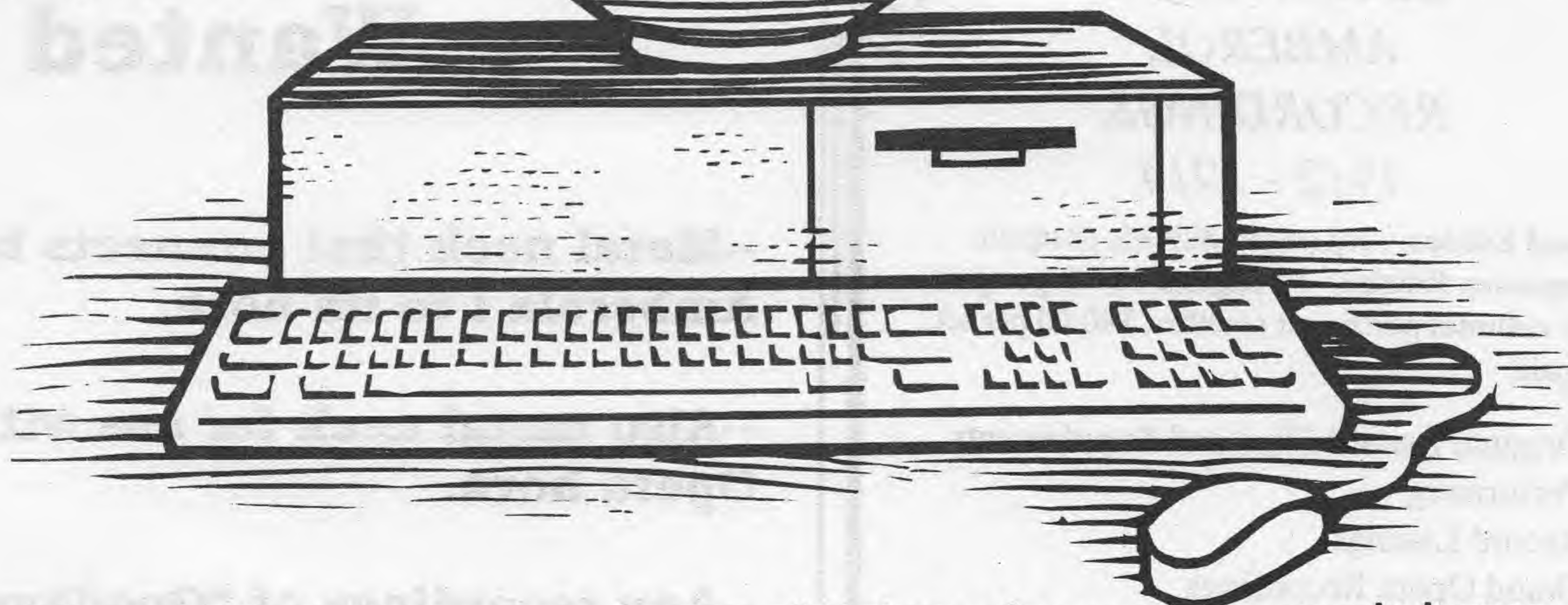
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